KANDINSKY

A RETROSPECTIVE VIEW

A COLLEGE ART ASSOCIATION EXHIBITION

FOREWORD

VASILY KANDINSKY now enters into his seventy-first year. Of the three score and ten years of his life over thirty have been devoted to painting.

The College Art Association is gratified to be able, with the assistance of Karl Nierendorf and the other lenders, to offer a comprehensive and retrospective group of the work of a man whose influence on contemporary German art can not as yet be fully evaluated.

Kandinsky studied at the art school in Munich in 1902, and his first work was in a very personal and romantic style. Most of his subjects were taken from Russian folk-lore and legends, and his canvases were for a large part depictions of castles, old towns, old festivals and the like.

During the years 1909 and 1910 he became a pioneer in the realm of art which discarded subject and became pure non-objective art. This was the beginning of a revolution in art, and was one of the most important episodes in art history. Kandinsky was the first artist whose work consisted of pure form and had no subject content. In 1911, he founded the group of the "Blauer Reiter" with Franz Marc in Munich, one of the most interesting movements in Europe. The War interrupted his activities in Germany and he returned to Russia where he stayed until 1922, at the end of which time, after receiving great recognition there, he returned to Germany. He became a teacher in th Bauhaus in Weimar, which under the direction of Gropius was the most modern academy in Germany. After the Bauhaus dissolved he went to Berlin and in 1933 he emigrated to Paris where he is now living.

Kandinsky is known as one of the foremost painters both in Europe and the United States, and it is especially interesting that he is much appreciated in Japan. His paintings are to be found in the important museum and private collections on both continents. He is also well known as a theorist and author, his most important book being "Das Geistige in der Kunst" which has been translated into English.

CATALOGUE

OIL PAINTINGS

1.	Composition 264a	1923	$1200
2.	Composition 402	1927	350
3.	Composition 332	1926	675
4.	Composition 271	1924	675
5.	Composition 283	1924	675
6.	Mitwirken (Working Together)	1929	675
7.	Composition 497	1930	450
8.	Composition 303	1925	675
9.	Composition 367	1926	450
10.	Etwa Rot (Somewhat Red)	1929	450
11.	Gegengewichte (Contrapuntal Balances)	1926	334
12.	Composition 307	1925	675
13.	Composition 208	1924	675
14.	Keil Aus Kreis (Wedge from Circle)	1926	675
15.	Kreis mit Braun (Circle in Brown)	1929	450
16.	Composition 362	1926	1350
17.	Launisch (Moody)	1930	700
18.	Composition 248	1923	500
19.	Composition 243	1922	600
20.	Composition 239	1921	800
21.	Fern (Distant)	1930	350

Collection: Karl Nierendorf

22.	Heiteres (Serene)	1924	not for sale

Collection: Société Anonyme

WATERCOLORS

23.	Vermindertes Gewicht (Lessened Weight)	1928	180
24.	Rotes Quadrat (Red Square)	1928	180

25.	Variirte Rechtecke (Variations on Right Angle)	1929	$180
26.	Ruhige Behauptung (A Quiet Statement)	1929	300
27.	Wanderschleier (Wandering Veil)	1930	180
28.	Belastet (Burdened)	1931	265
29.	Jetzt Auf (Now Up)	1931	215
30.	Gauche, Milieu, Droite (Left, Middle, Right)	1933	180
31.	Solitaire	1934	180
32.	Double Affirmation	1934	180
33.	Verte et Rose	1935	180
34.	Rose Tempere	1936	190

Collection: J. B. Neumann

35.	Wackel-Fest (Rock Thoroughly)	1929	160
36.	Fast Versunken (Nearly Sunk)	1930	165

Collection: Karl Nierendorf

37. Composition — not for sale

Collection: Baroness Hilla von Rebay

GRAPHIC ARTS

38.	Composition E67 (colored lithograph)	1922	10
39.	Boat (colored lithograph)	1922	10
40.	Composition 20 (colored lithograph)	1923	10
41.	Composition 825 (etching)	1925	8
42.	Composition 826 (etching)	1925	8
43.	Composition 105 (etching)	1925	8

Collection: Karl Nierendorf